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the author of the *Shepherds Starre*. Without question the shepherd star of Bradshaw was the morning star of the time, the unfolding star of poetry. It is a natural inference that the shepherd star connected with the folding of the sheep was Venus, or the evening star of the period, no matter how careless the poet may have been in placing it in the sky, during ages none too careful about references to the external world.¹

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“*Under the sonne he loketh*”

Commentators, so far as I know, have been unable to find any occurrence of this idiom except in the well-known passage in *The Knight's Tale*, line 839:

And whan this duk was come unto the launde,
Under the sonne he loketh, and anon
He was war of Arcite and Palamon.

Every reader doubtless conjectures that the words mean nothing more than that Duke Theseus looked all round, turning from one point of the compass to the other, and that the expression must have been a current and popular one when Chaucer wrote. But, if so, why have not other occurrences of the idiom been found? Did it die out after Chaucer's time?

It would seem to have died out in the more standardized forms of written speech but to have been preserved in the popular ballads, which of course reproduce oral speech. In *Bewick and Graham*, which is ballad number 211 in Child's collection, one stanza of the eighteenth-century version runs:

He lookd between him and the sun,
To see what farleys he cou'd see;
There he spy'd a man with armour on,
As he came riding over the lee.

This is only an approximation of the expression, however. Better examples occur in two versions of *Fair Annie*, number 62 in Child's collection, one of which has recently been found in North Carolina, the other in Virginia. The North Carolina version, taken down

¹ Proof of the *Anglia* article above never reached me, and some misprints occur, most of them easily corrected. Two or three references are misleading, since page references to my MS. were used instead of the corresponding pages of the article when printed. Thus, on page 507 the reference at end of line eight should be p. 500; in footnote 3 the reference should be to p. 497; on the footnote to p. 508, it should read p. 500.

by the English balladist, Cecil J. Sharp, from the singing of Mrs. Jane Gentry, of Madison county, has as its second stanza,

She took her spy glass in her hands
And out of doors she went;
She looked to the East, West, both North and South,
And looked all under the sun.

The Virginia version was sent to me only a few days ago by Mr. John Stone, of Albemarle county. He took it down from the singing of Mrs. Martha Elizabeth Lethcoe, of Washington county. Stanza five in her version is,

She lookèd east, she lookèd west,
She looked all under the sun;
And she saw Lord Thomas
Bringing his bridal home.

These examples prove, I think, that Chaucer, as conjectured, meant nothing more than that Duke Theseus looked all round, literally boxed the compass, before he saw Palamon and Arcite; but the provisional conjecture has become a practical certainty. They prove also that, though the expression may have left the shores of Great Britain, though it may be disdained by the pen of the scholar, it lives on the tongue of the plain people in our own Appalachian mountains. Do they not hint also, if they do not prove, that a rich field of unharvested syntax is still awaiting the investigator of these English and Scottish ballads, especially in their American survivals?

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A LOST PLAY BY ALEXANDRE HARDY: *La Folle de Clidamant*

In Professor H. Carrington Lancaster's edition of the *Mémoire de Mahelot, Laurent et d'autres décorateurs de l' Hôtel de Bourgogne* (Paris, Champion, 1920, p. 73) is reproduced the stage-setting of a lost play by Alex. Hardy: *La Folle de Clidamant*. The text reads as follows: "*La Folle de Clidamant, de Mr Hardy*: Il faut, au milieu du theatre, un beau palais; et, a un des costez une mer, ou paroist un vaisseau garny de mats et de voiles, ou paroist une femme qui se jette dans la mer; et, a l'autre costé, une belle chambre qui s'ouvre et ferme, ou il y ait un liect bien paré avec des draps; du san."

These properties fit, in the main, a story narrated in a *Roman à clef* which was very popular in the first decades of the seventeenth century, *La Polyxène* by François Hugues de Molière d' Essertines, first printed in 1623.¹ It bears the title: *Histoire de Cloryman*,

¹ About the murder of Molière d' Essertines, the two continuations of his *Polyxène*, etc., see Lachèvre, *Bibliographie des Recueils Collectifs*. About his relations to Camus, Bishop of Belley, see Bayer, *J. P. Camus und seine*